

# Producer Makes an Art Of Training Wild Animals

Many Beasts Used in Three New Out-of-Door Productions; Takes Weeks to Make Bruin Learn His Part

David M. Hartford, producer of out-of-door stories, has made it his business to become familiar with the art of making perfectly strange wild animals behave properly before the motion-picture camera. He uses neither electricity, whiplash, fire, hot irons or any of the brutal methods usually employed in handling untrained beasts. Mr. Hartford has just completed production of a third photoplay of the frozen North, "The Golden Snare," for Associated First National. In each of these productions, which are adapted from James Oliver Curwood stories, a large number of wild animals of various degrees of ferocity were used by the producer.

In "Back to God's Country" twenty-four wild animals were used, including bears, porcupines, lions, deer, skunks, lynx, badgers, foxes, coyotes, wolves and raccoons. In "Nomads of the North" all of the animals mentioned above were used, together with silver fox, cubs, baby lions, Great Danes and Malamutes, and important parts were assigned each individual, or group, making them an integral part of the story.

In the latter production two of the important roles were enacted by a Great Dane puppy and black bear cub. At the beginning of the story the dog is shown as a lean, lanky, awkward puppy, weighing perhaps a dozen pounds. The bear is shown as a puff-ball cub of approximately the same size and endowed with the same degree of awkwardness. As the story unfolds the pup and cub actually grow with it, this phenomenon being easily discernible during the progress of the tale. At the conclusion of the narrative the puppy has grown into a huge Great Dane, weighing as much as a man, and the cub bear has developed into a giant of his species capable of tremendous feats of strength.

## Arranges Birth And Capture

The trick of making these animals do as he wished was no trick at all compared with the cunning required to arrange their birth and capture in the first instance in order that they should fit into the exigencies of the written story. The date of birth of the puppy was arranged through the good offices of a breeder of high grade dogs and was timed to a nicety. The producer arranged with expert trappers in two localities contiguous to hibernating grounds to secure the cub. The trappers were instructed to search out a mother bear with cubs and then take her offspring away from her without offering injury of any kind. The cub was obtained in a humane manner and entirely without harm to the mother bear.

A scene in "Nomads of the North" shows the baby puppy and the cub bear going down the river and over the falls. In the pictorialization of the incident only a half minute is used, but it required a half hour each day for nearly two weeks for Mr. Hartford to teach the little creatures how to do this particular stunt without drowning themselves, and it was accomplished in the following manner:

The pup and the cub were leashed together with a yard of thong. They were then placed in a tub half full of water and spilled out into another tub completely filled with water. This was done a half dozen times the first day and was repeated for several days thereafter. When it became apparent the tiny animals had accustomed themselves to spilling out of one tub of water into another they were taken to the scene of the real waterfall.

## Trained To Go Over Waterfall Without Hurt

The first several days they were put through the same work-out, excepting that the animals were placed in the real river slightly above the falls and were caught in the tub which was held a few feet below them when they dropped over the falls. This was accomplished by building a light framework of rafters across the river.

The important part of this training was to accustom both animals to hold their breaths in their plunge below the surface. When Mr. Hartford had satisfied himself that both puppy and cub had learned to do this the distance of the drop over the falls was gradually increased until after a week or ten days the animals were making the entire descent into the seething rapids of the river and emerging from the foaming torrent without the slightest fright or ill effect. Before the expiration of the training period the tiny animals learned to make the leap over the falls without the least coaxing.

The incident of the big bear ripping small logs out of the cabin in the wilderness was accomplished thus:

Betty Blythe, feminine lead in the picture, was instructed by Mr. Hartford to feed the bear at regular intervals, and this was continued for several days. After the animal had become accustomed to regard Miss Blythe as a friend a series of obstacles was placed in his way when he was called to his meals. First chicken wire was used, lightly tacked across the only path open to him, and behind this another similar barricade was placed. Bruin could see through the obstructions the food held in Miss Blythe's hand in a very tempting manner. He soon learned to knock both obstructions down and was promptly fed after so doing. Later a third obstruction was placed in his path—this one being built of small logs in such a manner that cracks were left for his claws. The bear soon learned that one vigorous pull would demolish this barricade which stood between him and his meal.

## Bear Completes Course of Training

A small cabin was next constructed and the bear was placed in a position at his dinner hour, so he could observe

# "Snapshots" In a Score of Click-Clicks

Many Theaters Employed in Task of Putting the Big Puzzle Together

Two weeks ago the big musical travesty entitled "Snapshots of 1921," which is now on view at the Selwyn Theater, resembled nothing so much as a jigsaw puzzle. No one seeing it in its many sections during rehearsals could have imagined that piece by piece it would eventually fit into the unit of delicious nonsense which is the new vehicle for Nora Bayes, Lew Fields and De Wolf Hopper.

During this period of sectional rehearsals one found a group of players in one theater strenuously extracting the satire from a travesty on "Eternal Triangles," "Enter Madame," the beloved Barrymores or the everlasting detective story. In another Leon Errol could be found daily putting his half-hundred dancing girls through intricate paces. In still other theaters equally important features of the big revue gave the impression that they were shows in themselves, dependent upon nothing and no one for completeness. Yet each was just one piece of the jigsaw puzzle, designed to fit into its right place when the big pattern should be put together.

Of all these pieces prepared for the conglomeration of fun none was more interesting to watch in development than the musical episodes for which Mel Franklin and Alex Gerber are responsible. These are the clever travesties on "Sally" and "The Gold Diggers," other musical successes, with their interpolated songs and comedy twists. In "Snapshots of 1921" they are like the filling between a big layer cake, holding the more solid numbers together with a flavor which will appeal to every sort of taste.

## Yes, Unity Is The Thing

Finding the two good-looking young men who worked so faithfully together in the creation of the musical episodes in "Snapshots," the most natural question to ask them was "How do you go about writing the lyrics and music for a big travesty revue?"

Simultaneously they wringed their attention from the rehearsal of their humorous version of the Florodora sextet to reply.

"By getting together," they said in chorus, the phrase seemingly their slogan.

"Unity is the thing," Mr. Franklin said. "A composer and lyric writer must be very close together in their sympathies as well as in ideas. Whether the lyric or the music is done first depends on the song. In a production which is dominated by one big musical theme—like some lovely waltz song—it is the melody which is written first. But in a big travesty revue there is no one theme to be carried through the production—repeated variously at intervals—in which case the lyric is written first. Gerber and I spend a lot of time together and our ideas come from anywhere and everywhere. Sometimes I sit at the piano and just play the melodies that come into my thought, when some one of them will suggest to my collaborator a good lyric."

"Yes," laughed the blond Mr. Gerber, "and I often get an idea for a lyric when riding on the subway, walking up Fifth Avenue or talking to a friend. It's very funny sometimes what will suggest suitable rhymes for music before the music has even been born."

## A Glimpse Into a Song Factory

"And when that happens friend Gerber comes to me with the lyrics, and I sit down at the piano as soon as I begin to mentally catch my melodies and work out the music for them," Franklin interrupted.

"So there you are!" Again they expressed themselves in concert.

"But when the trick is done, when a song has been written as to both lyrics and music, the most important thing is yet to come," said Franklin.

"Yes," came the question when he stopped at this interesting point.

"Exploitation!" Mr. Franklin spoke solemnly out of a long and sometimes rapid experience.

"I know of many instances where some of the biggest musical hits of productions have lain for years in some out-of-the-way corner, utterly neglected and unappreciated," Mr. Franklin went on to explain.

"Glowworm" lay unnoticed in a bunch of foreign manuscripts at Joseph Stern's for months before it came to the attention of Lew Fields. After its exploitation it became one of the most popular melodies of the season. My own "Will of the Wisp," which was one of the real song hits in "A Lonely Romeo," slumbered five years in my trunk before I found some one to accept it. I might cite you dozens of similar cases where the exploitation of a song has made its success. One may have the loveliest melody and most appealing lyric in Christendom, but if no one hears it what's the good of it?" Mr. Franklin demanded practically.

"Yes," echoed Gerber, "what's the good of it?" possibly thinking of his lyrics in "The Poor Little Ritz Girl" and the more successful "Magic Melody," which were hits after public attention had once been attracted to them.

## Hergesheimer as Supervisor

Joseph Hergesheimer, the fiction writer, is to supervise the filming of his story, "Tollie David," which is to be the vehicle in which Richard Barthelemy will make his debut as a screen star under the direction of Inspiration Pictures. Mr. Hergesheimer is also to pass upon the screen version.

## At the Strand



CONSTANCE TALMADGE in "Lessons in Love," her latest production, based on Douglas Murray's comedy "The Man From Toronto."

## Tinting Film Plays With Nature's Color Is No Easy Matter

Nearly every man who is interested in motion pictures is interested in color in motion pictures. From their inception the far-sighted producer has known of the tremendous asset which nature held and has tried to reproduce her colors on the screen. At first he was forced to tint and tone scenes by hand to relieve the monotony of black and white pictures. Later the color was produced on the screen by projecting the picture through rapidly moving red and green screens, and recently it has been possible to actually get the color in the film itself. Each method, however, has had its drawbacks and no one has so far claimed perfection. "Colorcraft" is the newest corporation to produce colored pictures. The owners and inventors of this method promise that all the other faults which have marred the perfection of the colored films shall be eliminated in Colorcraft pictures.

## Life of Film Is Longer

Following are some of the reasons for their claim: Colorcraft photographs colors as they actually exist and reproduces them on the curtain without any complications or additions to the present equipment. A Colorcraft subject can be added to any black and white reel, replacing any scene or any part of the play. It is not necessary for the producer to sacrifice any fast action, close-ups or combinations of colors when using this process, as everything is photographed the same as it is set before the camera. Colorcraft not only reproduces nature or artificial settings, but prints can be manufactured with the same accuracy as black and white prints and the life of the film is greater than the average black and white film.

W. H. Peck, inventor of the new method, says: "Colorcraft film can be assembled in any reel and projected in any theater without the operator knowing that it is going to be projected until he sees the picture on the curtain. The light is the same, and it is not necessary to make a single change to assist the color projection. The older method has been an additional disadvantage which a great many people call pragmatic, technically known as fringe, which makes it impossible to take any fast action when same is close to the camera and which instantly eliminates such a method for dramatic production or any close-ups where there is movement. By the Colorcraft method we can take just as fast action as is taken in black and white, with absolutely no fringe. The color blending is exactly the same under fast action as it is when photographing still objects."

## No Blurring of The Colors

"Optical principles used in the Colorcraft laboratory are patented in principle, but the kind of glass and actual calculations of these optics are kept secret. As the optics for color photography have never been successfully mastered by others we found it not only necessary to design our own color optics, but to train men to properly make same, as no one could be found to do this work with proper skill. Our printing methods are radically different from others, and in this way it is possible to register our color values in the film so accurately that there is no blurring or overlapping of colors in the finished product. Our printing methods are purely mechanical, and it does not require extra skilled help. The dyeing method, which selectively picks up the proper dyes to reproduce nature's colors, is purely mechanical and automatic and requires no special handling. For this reason we can turn out duplicate prints without any appreciable variation. Our dyes are fixed in the film in proper position, just as permanent as a dye figure in silk or other cloth. Our colors have been selected for their stability, so there will be no fading or reduction of brightness due to light."

"To get a commercially perfect process it is necessary to handle each part of the work in keeping with optical and chemical laws and with methods and processes that are so simplified that each step fits in with every other, and can be duplicated indefinitely. This is the reason Colorcraft has come forward with a workable process in advance of any other and is now opening up wide gates of opportunity to every one in any way connected with the film industry."

## At the Criterion



THOMAS MEIGHAN in "White and Unmarried," a Paramount picture of the underworld which begins the second week of its engagement.

## Shadows on The Screen

Charles Abbe, who is playing the name part in Paramount's version of "Cappy Ricks," was the original Cappy Ricks in the stage production two years ago. During the play's Boston run Abbe became ill and was forced to leave the company, and his place was taken by Tom Wise.

When John Galsworthy's drama "Justice" is produced in its screen version the public will see another Falder than the one created by John Barrymore in the stage version. After the announcement that the screen rights to the play had been bought by Myron Selznick, it was reported that Mr. Barrymore would appear in the Selznick picture in the rôle he made famous. This statement is denied by both sides, and it is understood that Mr. Barrymore's plans for the coming season do not include any camera work. Furthermore, Mr. Selznick says that, although he is not ready to make any final announcement of his production plans for "Justice," the star will be one of the men now under contract with his company.

What William Duncan believes is the greatest fight scene he has ever staged was made at Vitagraph's California studios this week, when he had for his opponent Tom Wilson, playing the villain in his new feature production, "Where Men Are Men." There was no protecting the hero in this fight, as Duncan takes a personal pride in his ability to handle his fists. Wilson is a bigger man than Duncan, and in his youth was known as "Sailor" Tom Wilson, sporting partner and trainer for Bob Fitzsimmons when the renowned freckled one was heavyweight champion of the world.

## McMahl Makes More Talking Pictures

Wendell McMahl, managing director of the talking pictures at the Town Hall, has recently completed talking pictures by Dr. Frank Crane, Julia Arthur and Lucy Gates, giving Broadway a Chautauque all its own. Dr. Crane gives a lecture with a moral. Miss Arthur gives a reading, "In Flanders Field Where Poppies Grow," and Miss Gates sings some ballads.

Dr. Crane will appear in a series of talking pictures. The announcement that Julia Arthur has made a record for the talking pictures is noteworthy. This actress, who is well known in England, where she played next to Miss Terry, will be heard by many for the first time in the talks.

"Anything to get to New York" is the slogan in filmland, says Lois Weber. It is reported that some of the players whose funds are low have accompanied pine boxes back East, it being a law that bodies must be accompanied when shipped by rail.

Among the leading players whose names have been mentioned in connection with vaudeville and speaking stage engagements are Mildred Harris, Chaplin, formerly of the Lois Weber Studios; Dorothy Gish, Polly Moran, Eunice Burnham, Dorothy Phillips, Pauline Frederick, Olga Petrova, May Allison, Nazimova and Montagu Love.

Among those whom vaudeville already has claimed are Virginia Piercen, Sheldon Lewis, Carlyle Blackwell, Vernon Gordon, Mabel Taliferro, Zena Keefe, Francis X. Bushman and Beverly Bayne.

## Come On In The Water's Fine

The Paramount Eastern studio's staff of specialists is feeling a bit uneasy since the following letter was received at the studio: "I ain't hard to be taught anything. I'm brave to jump anywhere; I can swim and stay at least one minute and a half under water. I past school and I'm 17 years old, 5 feet 2 inches tall and weigh 107 pounds. I'm a photoplay writer too but Now I'd like to be an Actor."

Hal Young, who probably is the best known camera man in the industry, his professional career dating from 1910, when he joined the Sidney Olcott International Productions, has been signed by C. C. Burr, president of Mastodon Films, Inc., to supervise the photography of the series of Johnny Hines feature productions, the first of which is tentatively titled "Burn Em Up, Barnes."

Stuart Holmes and Earl Schenck are the latest additions to the cast of "Fanny Herself," the Tod Browning production of the Edna Ferber story now being filmed at Universal City.

## At the Rivoli



AGNES AYRES in "Too Much Speed," a fast Paramount comedy picture, in which she plays opposite Wallace Reid.

## Elaborate Music Score in Making For "The Golem"

The task of editing and titling "The Golem" to make it ready for American presentation has been completed, and Hugo Riesenfeld has now begun work on its musical score. It is his present intention to put it into the Criterion for an extended engagement when the run of the present program, with Thomas Meighan, in "White and Unmarried," is ended.

Mr. Riesenfeld believes "The Golem" is the greatest artistic triumph that the European film producers have achieved. He is convinced that the New York public will approve the artistry of the stage settings, the dramatic intensity of the story and the acting of Paul Wegener, whom European critics consider greater than Emil Jannings, whose work as King Henry VIII in "Deception" has been the outstanding feature of the film year thus far.

## Notable Works of a Foreign Director

Up to now New York has seen the work of one great foreign director and three great foreign actors. Ernest Lubitsch is the director, and his handling of "Passion," "Deception" and "Gypsy Blood" has made the critics compare him favorably with America's D. W. Griffith and Cecil B. de Mille. The work of the director was especially notable in "Deception," that well conceived and executed drama of the life of England's King Henry VIII. The actors who have won favor in this country as a result of the foreign invasion are, first and foremost, Emil Jannings, an American by birth and a disciple of the great Reinhardt; the other two are women, Pola Negri and Henny Porten, neither to be compared with the most beautiful of the American stars, but both of a high level of intelligence and actresses of great ability.

In "The Golem" New York will see the rare combination of one of Europe's greatest actors and a director whose work has been acclaimed as finer than Lubitsch's. He is Paul Wegener, for the last ten years one of the leading characters of the European stage. Wegener prepared the scenario for the drama, a difficult task of compilation and editing as well as scenario writing; cast the film, directed and played the leading rôle. Under ordinary conditions a feat of this kind spells disaster. There is usually an effort to center attention on the man who is "running the works." But not so with Wegener. He has surrounded himself with the most capable actors to be found on the Continent and has given them ample opportunity to display their prowess. And his own work as director and actor will, as Mr. Riesenfeld believes, stamp him as the marvel of the European films.

## Traditional Story Of The Golem

The story of "The Golem" is almost as old as the Jewish race. Cabalistic in origin, it is based on a tradition that the esoteric Hebrew science knew how to create life as it was first created by the Deity, from clay; that the wise men could bring a statue to life by placing in its breast a few secret words or letters. There were two inherent difficulties in this procedure; the character never could be completely, he was either dumb, or otherwise crippled, and his mentality never was above the animal stage. Second, he had to be returned within a set time to the clay from which he came, else he would turn against his maker and become an engine of destruction.

The picture is based on this legend as it was localized in the Middle Ages in Prague, Bohemia, where a famous rabbi is said to have created an idol of clay, brought it to life and had it perform various miracles by which he saved the Jewish people from destruction. More thrilling than any of the other hundred or more similar legends in which Jewish tradition abounds, it has in addition become one of the most famous of European love stories.

## Burlesque

COLUMBIA—"Peek-a-Boo" begins its fourth week. The three conspicuously amusing scenes—the lion taming, the boxing and the manœuvre scenes—have been considerably developed by Bobby Clark and his associates. Changes are made in material weekly.

## Three Musketeers at Lyric

The Lyric Theater has been engaged for the summer run of "The Three Musketeers," Douglas Fairbanks' new picture. Joseph Plunkett, managing director of the Strand, will give "The Three Musketeers" a de luxe presentation and be in charge of the picture during its Lyric engagement.

# Director Gets Inspiration From Old Durer Engraving

Filming of "Four Horsemen" Based on Conception of Early Artist in Long Search for Descriptive Data

Making to live and act the masterpieces of artists of centuries ago, conceived in accordance with Biblical history and ancient tradition, and having them performed for twentieth century audiences in a way to keep intact the traditional belief with which they are enshrouded, is one of the very difficult tasks which confronts the director of a great moving picture whose story calls for the use of allegorical scenes.

For where much will be overlooked and forgiven in a modern picture by those who enjoy the everyday scenes it portrays, the director finds it far different when it comes to transferring to the screen those things which the public knows only by tradition. According to Rex Ingram, the youthful director of Metro's "The Four Horsemen or the Apocalypse," each one judges the presentation according to his or her own imagination.

## Art Museums Canvassed For Allegorical Matter

Because of this fact Mr. Ingram and June Mathis, who adapted the novel of Vicente Blasco Ibañez for the screen, put in much time in searching old records to find a typical reproduction of the Four Horsemen—War, Famine, Pestilence and Death—as pictured riding roughshod over a world given over to their scourge. That their months of search and work were successful is attested by the presentation at the Astor Theater.

It was these allegorical figures that were the last to be filmed in the picture. During the months that Director Ingram was busy transferring the story to the screen and directing the activities of the 12,000 persons employed in making it, agents were canvassing art museums seeking a visualization of the Four Horsemen as pictured in the Book of Revelation. Many modern conceptions of this allegorical vision were sent to Director Ingram, but none of them met with his idea of what he imagined it should be.

After a long search it was found that Arthur Denison, a collector of old prints, held one of the few remaining copies of an original set of Albrecht Durer's engravings on wood, done in 1511. In this collection War, Famine, Pestilence and Death were shown as pictured during the age of religious fervor. Director Ingram immediately arranged to use them.

## Made His Masks In Clay Models

Mr. Ingram, who is a sculptor, made rough drawings of the costumes to be worn by each of the riders in the picture and then, so as to get the exact expression he wanted, modeled clay images of the heads and faces of each of the Horsemen, so the masks would be as he desired.

"Having taken care of the human actors," said Mr. Ingram, "I found that we had to train the horses, because the robes and the grim figures threw them into a panic until they became accustomed to them. Then they had to be broken to gallop through the smoke and fire and crash on over the wreckage."

"After taking a number of close-ups of the Horsemen I found in the projection room they appeared so horrifying when thrown on the screen without a heavy cloud to soften the harsh lines that we eliminated all those scenes and made them as they are now shown in the picture, giving the audience enough of a view to get the thrill without too much of the horror. Making the allegorical scenes so as to have them in accordance with the sixteenth century prints and yet make them acceptable to present-day audiences caused more painstaking work than arranging some of the big settings."

## In Picture Theaters

ASTOR—"The Four Horsemen of the Apocalypse," the Metro production, continues its run.

CAPITOL—"A Voice in the Dark," a Goldwyn picture, with an all-star cast, including Ramsey Wallace, Irene Rich, Alice Hollister, Alan Hale, Ora Carew, Alex Francis and James Neill. Also a Mack Sennett comedy, "Made in the Kitchen," with Louise Fazenda and Billy Devan. The music program includes the Salzedo Harp Ensemble and the Capitol Ballet Corps.

CENTRAL—"A Connecticut Yankee at King Arthur's Court," the Fox production, continues.

CRITERION—Thomas Meighan in "White and Unmarried," a Paramount picture, begins the second week of its engagement. A l'Apache, the French stage number, and the other screen and music numbers remain.

FORTY-FOUR—"Way Down East," the D. W. Griffith production, continues.

GREENWICH VILLAGE—"Headless Moths," a Cosmopolitan picture, with Audrey Munson, begins its second week.

LYRIC—"The Queen of Sheba," the Fox feature, continues.

PARK—"Over the Hill," a feature, continues.

RIALTO—Douglas MacLean in "One Minute," a Thomas H. Ince production for Paramount, from the story by Fred Jackson. Also a shorter screen comedy, "Wagnerians" is the title given by Hugo Riesenfeld to the opening music number. Grace Hoffmann will sing Del Acqua's "Villanelle." "Festival Toccata" will be the organ solo.

RIVOLI—Wallace Reid in "Too Much Speed," a swift auto screen comedy by Paramount. Agnes Ayres and Theodore Roberts play the leading supporting rôles. A scenic, entitled "Ice," showing the birthplace of icebergs, and a short comedy, "The Overture number is 'Sicilian Vespers,' and the program includes selections from 'The Pink Lady.' An Adolph Bolm dance in the style of the Comédie d'Arle.

STRAND—Constance Talmadge in "Lessons in Love," her latest production, a screen transplantation of Douglas Murray's comedy, "The Man From Toronto." Also Lloyd Hamilton in his latest comedy, "The Greenhorn," and the third of a series of "Adventures of Bill and Bob," entitled "Outwitting the Timber Wolf."

## Italian Films Shown Here

The following letter has been received by The Tribune:

Dear Sir: Announcement has been made in your paper of the exhibition in the near future of some Italian film and among them of one by D'Annunzio entitled "La Nave" (The Ship). In this occasion may I bring to your knowledge the fact that the Carric Film Company, under my management has secured the exclusive rights for the exhibition in the United States of a film depicting the exploits of D'Annunzio and his army during the occupation of Fiume?

This film is official, having been taken by the cinematographic division of D'Annunzio's army, and will be released shortly.

So many people have been interested in this Fiume matter that I think this news would be of great interest to your readers. Yours very truly,

A. RICCIARDI.

## Three "Sun-kist" Companies

Fanchon and Marco, because of their "Sun-kist" hit at the Globe Theater, will send three companies of the California extravaganza on tour in the autumn.

## Vaudeville

PALACE—Gus Edwards' Song Revue is the leading attraction. Chick Sale, Yvette Rugel, William and Joe Mandel, the Patricolas, George N. Brown and Marion Ardele, Harry and Grace Ellsworth, and The Three Bobs.

RIVERSIDE—Lillian Shaw, singing comedienne; John Steel, American tenor; William Claxton and company, Val and Ernie Stanton, Cameron Sisters, Millard and Marlin, Alice De Garmo and others.

COLONIAL—Harry Fox, musical comedy and screen star; Courtney Sisters, George Whiting and Sadie Burt, Miller and Mack, Mabel Burke and company, Fred Allen, Sensational Togo and others.

EIGHTY-FIRST STREET—Joseph E. Howard, composer and producer, in his musical revue, "Chin Toy"; Dorothea Sadler, with William Gaiton and company; Bevan and Film, McGrath and Deeds, Dotson, Lynch and Zeller. The screen feature will be "Bob Hampton of Placer," with Wesley Barry.

FORDHAM—J. C. Mack, character artist, and company; M. Pryor, Kalyama, Duffy and Mann, Walther and Princeton and others. Ethel Clayton, in "Sham," will be the screen feature. Beginning Thursday, Belle Baker tops the bill. "Bob Hampton of Placer" will be the screen feature.

HAMILTON—Ruth Royce "Comediennes of Syncopeation," is the star of the bill for the first part of the week. Ethel Clayton, in "Sham," is the screen feature. Beginning Thursday, Harry Watson Jr., as "Young Kid Battling Dugan" is featured, while "Bob Hampton of Placer" will be the screen attraction.

JEFFERSON—Jack Wyatt's Scotch Lads and Lassies will top the bill for the first part of the week, and Ethel Clayton, in "Sham," will be the screen feature. The bill changes Thursday, with J. C. Mack, character artist, at the top, and Pola Negri, in "Gypsy Blood," as the picture attraction.

MOSS'S BROADWAY—Eddie Clark, author and playwright, in songs and stories; Glenn and Jenkins in "Working for the Railroad"; Raymond and Schram, McDevitt, Kelly and Quinn, the Frabells and James J. Morton. Eugene O'Brien will appear in person, also, on the screen in "The Last Door."

LOEW'S AMERICAN—Elizabeth Solt and company, in a song and dance revue, head the bill the first part of the week. May Allison, in "The Last Card," and Larry Semon, in "The Rent Collector," will be the picture attractions. Beginning Thursday, Violinski and the Gypsy Songsters are featured. On the screen Mary Pickford will be seen in "Through the Back Door."

PROCTOR'S FIFTH AVENUE—Al E. Hall, burlesque star, with a company of nine artists, will be the feature. Jazz band contest, open to all amateurs, audience to decide winners at each performance.

## Sheldon Lewis With Griffith

Sheldon Lewis, who has been appearing in vaudeville with his wife, Virginia Pearson, has signed a contract with D. W. Griffith to play the part of Jacques in the forthcoming production, "The Two Orphans."

This ends a search of six weeks which the Griffith staff has been making for a suitable player for the rôle. Perhaps never before have so many persons been tried out for a part, the score being more than sixty at the end of the third week.

To enable him to accept the contract it was necessary for Lewis to cancel his booking over the vaudeville circuit.